

Corcoran
Gall.
Art

January 14, 1948

J. S. Flannery, Esquire,
McKenney, Flannery & Craighill,
Hibbs Building,
Washington 5, D. C.

Dear Mr. Flannery:

I have your letter of December 22nd, addressed to the residuary beneficiaries under the will of the late James Parmelee.

On behalf of the Corcoran Gallery of Art, I consent that the Estate now constituting the trust funds under Mr. Parmelee's will be administered by the National City Bank of Cleveland as sole Trustee. In my opinion it would be an unnecessary expense to appoint a co-Trustee in Mr. Todd's place.

Yours very truly,

President.

CT:D

COPY

*Gallery
art*

December 15, 1947

Mrs. Joseph Ulges
13758 Troester Street
Detroit 5, Michigan

Dear Madam:

I have opened your letter addressed to Mr. Corcoran as there is no person bearing that name now connected with the Gallery. I shall communicate the contents of your letter to our President, Mr. Corcoran Thom, in the event that he may know about the matter to which you refer.

Very sincerely yours,

Director

HWWjr:jmb

Dear Mr Thom,

*I hate to bother you with this - but as
it might be "family" in some way - I thought
I should do so.*

Regards.

H. W. Williams

13758 Traester
Detroit 5 Mich.
Dec. 11, 1947

Mr. Corcoran,
The Corcoran Art Galleries
Washington D.C.

Mr. Corcoran,

I am writing to you in hopes
that you are the person my
mother has spoken of so often in
years gone by. If you attended the
University of Wisconsin or have
a brother who was studying for
the priesthood during the years
of 1904 or 1905, you will probably
remember Pauline Peterson of
Calfax, Wis.

I have been studying in the
art field for the past year and
my hobby is in the Sealing Waxes
at present, but that is not
my reason for contacting you.
It is something which means much
more to me than that; and if
the above information clicks in
your memory, would you be so

Kind as to drop me a note confirming
this hope? Or, better yet, if you
travel extensively, Detroit is not
so far from Washington, and I
would be pleased to receive you
in our home.

Hoping that I may hear from
you in the near future, I remain,

Most Sincerely,
Mrs Josef Ulgie
(nee - Pauline Peterson Allen)

me extending many years
back with interviews, des-
criptions etc. These she
combined with what she
saw at my house Friday
afternoon. She said she re-
gretted that she did not
have any real time to talk
to Mr. Mayor. When I told
her that I was not a Direct-
or of the Corcoran but was
a Sponsor as were about
60 other people - she said
she was awfully sorry
if she had caused ~~it~~
~~that~~ embarrassment
to anyone and she told me
that no one had discussed
anything personal with

December 9th
1947

3259 N Street

My dear Mr. Thom:
Just to tell you that I
decided entirely on my own
to call "Marie McKhair" (as I
had a grateful message to
deliver to her and "The
Post" from a certain group
here in Washington - entire-
ly disassociated from Art mat-
ters)!!!

I asked her, in the course
of our conversation where
she had got certain per-
sonal facts about me. She
said she had hurried back
to "The Post" and had looked
for and found a file on

her.

Knox

She is and has been interested in the Corcoran Gallery its past and its current programs & I hope that sometime later when the Christmas rush is over that she can go to the Gallery & get a good detailed account that she can "work in" - for, as you know, she is widely read. I think I am not mistaken in believing that her liking for the Corcoran is genuine.

R'd such a nice letter from Mr Williams, today, & that coupled with your prompt and comforting telephone message have made me recover from my worries of Saturday and Sunday -

Kindest regards to Mrs Thom and You -

Very sincerely
Katharine M. Cook Knox

THE CORCORAN GALLERY OF ART

WASHINGTON 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

December 2, 1947.

Corcoran Thom, Esq.,
American Security and Trust Company,
Washington, D. C.

Dear Mr. Thom:

Mr. Williams asked me to forward the enclosed letter to you for your perusal. He wondered if you would feel like making a personal appeal in the hopes that they might waive their rule not to allow their mailing list to be used by others.

It was a pleasure seeing you and Mrs. Thom at the lecture and to hear that you were pleased with the attendance.

Very sincerely yours,

Alice W. Phillips

(Mrs. G. Herndon Phillips)
Membership Secretary.

AWP:awp

December 5, 1947

Mrs. Herndon Phillips,
The Corcoran Gallery of Art,
Washington 6, D. C.

Dear Mrs. Phillips:

I am returning Mr. Thoron's letter to you
of November 24th.

Knowing as I do, the situation at the Cathedral
and how careful they have always been in keeping their
list confidential, I hesitate to ask them to let us have
it, as I feel confident they would not consent doing so.

Sincerely yours,

CT:D
enc.

(Copy of telegram rec'd. Mon. Aug. 4, and sent to Mr. Williams,
Corcoran Gallery of Art)

Cor. Gal
Art

WESTERN UNION

Aug. 2, 1947

Nantucket, Mass.

Corcoran Thom
American Security & Trust Co. Wash., DC

I AGREE TO PROPOSAL OF WILLIAMS IN HIS OF JULY 29

BRECKINRIDGE LONG

Corcoran
Art Gal

THE CORCORAN GALLERY OF ART

WASHINGTON 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 8, 1947

Corcoran Thom, Esq.
American Security & Trust Company
Washington 13, D. C.

Dear Mr. Thom:

I am enclosing herewith a recent publication of the Minneapolis Institute of Arts which I thought might be of interest to you.

To my mind the services rendered by them are what we, ideally, should also be doing. As you well know, we are only now accomplishing a small part of our potential obligations, but probably more than we have any right to do with our limited finances and staff.

Would it be too much trouble for you to ask Miss Duehring to return this to us after you have looked it over?

Sincerely yours,

Hermann Williams

HWW/aw

Director.

This page was intentionally removed due to a research restriction on all Corcoran
Gallery of Art Development and Membership records.

Please contact the Public Services and Instruction Librarian with any questions.

This page was intentionally removed due to a research restriction on all Corcoran
Gallery of Art Development and Membership records.

Please contact the Public Services and Instruction Librarian with any questions.

July 18, 1947
3244 Nebraska Avenue, N. W.
Washington, D. C.

Cor.
gal
if art

Dear Mrs. Kindler:

I was much interested to receive your letter of July 8th. I have been out of town for a few days which is the reason for your not having received an answer thereto before this.

I have discussed the contents of your letter with Mr. Williams the present Director of the Corcoran Gallery, and although we are very sympathetic, he tells me the schedule of exhibitions for the next year, and for some time to come, is already overcrowded, and that the Gallery has been obliged not to consider any additional exhibitions.

I would so much like to see some of your paintings. Mrs. Thom is at present in New Hampshire and I am planning to join her in a few days. When we return in the Autumn, we would both enjoy driving out to see you.

I hope you are well and that you are not finding the summer too warm. Please remember me most cordially to Dr. Kindler.

Warmest regards to you both.

Sincerely yours,

Mrs.
Kindler

"IRIS HILL"
JESSUPS, MD., R. F. D.
PHONE: ELLICOTT CITY 64 F 11

July 8, 1947

Dear Dr. Thom,

I wanted to answer your letter about joining the Corcoran, but as I have only time for my work, I don't feel that I can do anything for the Corcoran unless I were to teach them (criticise as they call it). I feel however that the Corcoran could be of use to me in

giving me a one-man show,
but I dared not ask. It is
both embarrassing and unbe-
coming to speak for one's self.

My work is just Feeling and
lore in response to the things
about me, landscape, Flowers,
gardens, children; - but I
believe very far above the
sentimental plane on which
these universally sympathetic
subjects are usually done.

It would make me happy
to see you and Miss. Thom if
you could come some Sunday
for lunch.

If there were the possibility

2.

"IRIS HILL"

JESSUPS, MD., R. F. D.

PHONE: ELLICOTT CITY 64 F 11

of an exhibition could some-
one, an artist, come to see
my work and judge for him-
self. I have many times been
asked to show at the Arts
Club, but always hoped for
a larger gallery such as the
Corcoran has! It revolts
me to enter the game of the
dealers:— publicity, commerce
etc., but to have one's work seen,
to feel a contact, is so encourage-
ing. Artists always love my
work and I feel I should do

something about it other than
just painting and exhibiting
in the current exhibitions one
or two pictures at a time.

Please forgive me for speaking for
myself. It is so difficult, but I
am afraid I have been too self-effacing.

I do congratulate the Corcoran on
having you for president, and you
for your effort to gain interest in,
and increase its usefulness.

I would have gone to the symposium
but had guests for lunch that
day. I have been allied with
the Baltimore Museum for years,
and had a one-man show there in
two galleries at the time that Dr.
Roland McKimney was director.

I do miss seeing you both, and
always think of you affectionately.
My best to you and Mrs. Thom

Sincerely yours
Alice Riddle Kinder



Portrait of My Children

Reviews of Exhibitions
by
Alice Riddle Kindler

Van der Loos, "Nieuwe Rotterdamsche Courant," Rotterdam, November, 1929

Those who have been to the Kindler country house in Senlis know the exquisite beauty to be found there.

Now, Mrs. Kindler has brought to her exhibition many canvases, principally flowers and studies of the out-of-doors, reminiscent of its surroundings.

She seeks the vigor and freshness of the light, the expressive power of peasant flowers, the vibrating glow of the green in different plants, and quiet little village spots made charming with figures of children.

These paintings, born of a frank outlook on life, give evidence by technical proficiency of a lithe joy-of-living that sanctions strong expectations for the development of a real talent.

Pierre Arnaud, "Les Artistes d'Aujourd'hui," Paris, January, 1931

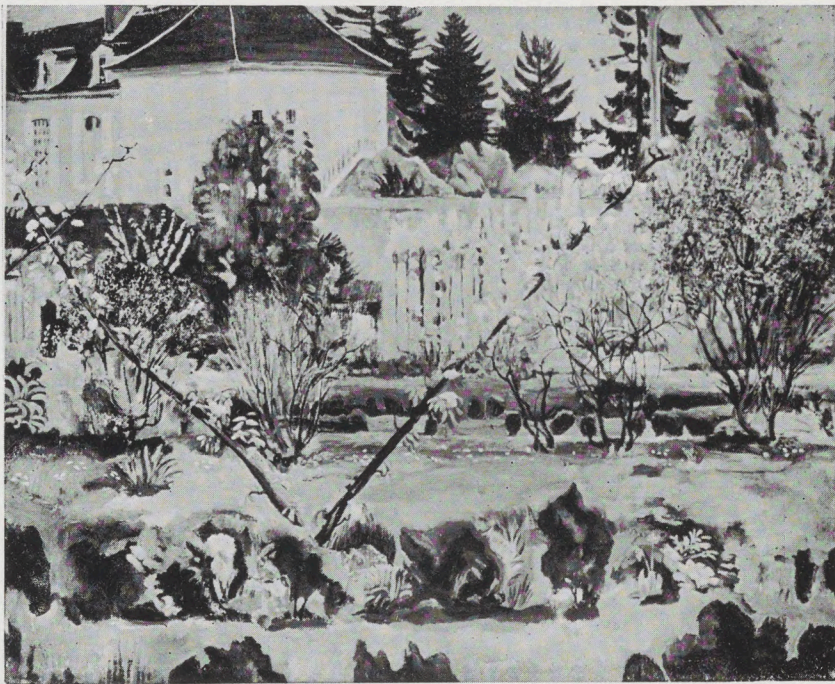
What strikes one at first in the work of Alice Riddle Kindler is the extraordinary freshness of her palette. The ensemble which she presents offers the most beautiful qualities: vigor and joyous harmony of colors, solidity of construction, an innate sense of decorative effect and a very delicate feeling of the picturesque.

Her flowers are vibrant evocations, bouquets composed without pretentious research and over which one bends to smell the perfume.

Gardens of Ile de France, fresh and wild, translated with exquisite spontaneity; old churches with walls patined by the bloom of time,—you have in Alice Kindler an interpreter of the most sensitive, the most delicate understanding.



Procession—First Communion



Spring

"The New York Times," January 8, 1932

Alice Riddle Kindler, who is having an exhibition at the Delphic Studios until January 17th, is a Philadelphia painter who has lived in France for the last nine years. She is the wife of Hans Kindler, well-known 'cellist and director of the newly-organized National Symphony Orchestra in Washington.

Mrs. Kindler won the \$1000 competition prize in 1914 for her mural, "The Canterbury Pilgrims," in the West Philadelphia High School, and Mrs. Harry Payne Whitney's prize for the decoration of a theatre lobby in 1917. She is represented in the Pennsylvania Academy of Fine Arts and the Barnes Collection.

The exhibition at Delphic consists principally of bright, lyric studies of French gardens and old French churches. "Louis Bromfield's Garden" and the dahlias and tulips about Mrs. Kindler's own house at Senlis are among the more recent and most freely-handled pieces. "Dried Flowers," lent by the Pennsylvania Academy, is probably the finest painting in the show. Mrs. Kindler's evolution as a portraitist is nicely exemplified by the early "Leopold Stokowski (Scheherezade)" in a tight, decorative style reminiscent of Gauguin and Leon Bakst, and the portrait of her three children (1929) lush, almost as a Renoir.



Winter—St. Vincent

Carlyle Burrows, "New York Herald-Tribune," Sunday, January 10, 1932

It is an unusually ingratiating exhibition that one encounters this week at the Delphic Studios, comprising the work of Alice Riddle Kindler, of Philadelphia. This artist, who is obviously an accomplished painter, has been living in Paris and practically all the subjects on view were painted there. One expands pleasantly to the warmth of her flowers and gardens as though touched by the breath of summer itself. The secret of her painting lies in its freshness, its exhilarating color, and in the artist's sensitiveness to Nature's most alluring moods. This is not to imply that all is sweetness in her work, nor that Mrs. Kindler limits herself to such themes as Nature alone offers.

The group portrait of her children is remarkably clever from the standpoint of pictorial composition, and as a study in illumination is a work of real virtuosity. There are also a portrait of Leopold Stokowski and various more or less imaginative themes of interest. Mrs. Kindler, however, could do nothing more advantageous than to revert to the theme and treatment of her most successful outdoor paintings, the "Spring" and "Summer," which are treated with rare feeling and atmospheric subtlety.



Moroccans on Horseback

Helen Appleton Read, "Vogue," January 15, 1932

A charming exhibition of decorative Flower still-life and Figure compositions in out-of-door settings, painted by Alice Riddle Kindler is a feature at the Delphic Studios during January. Mrs. Kindler has spent the last few years in France. Her pictures, although frankly decorative in treatment, have an emotional content, a personal reaction to her subjects, that removes them from the impersonal idiom of the purely decorative. She brings a charming lyric note to contemporary American painting.



Children Amongst Tulips

Margaret Breuning, "New York Evening Post," January 9, 1932

The artist is well endowed and trained—the color is delightful and both sympathy and insight are revealed. The paintings of children are perhaps the most successful of all the canvases of the exhibition, both in power of portraiture and the beauty of color.



Bouquet

KINDLER PAINTINGS GAY AND BRILLIANT

Exhibit at Crillon Is Praised as Example
of Controlled Modernism

Dorothy Grafly, "Philadelphia Public Ledger," Sunday, February 7, 1932

Alice Riddle Kindler, Philadelphia painter, and wife of Hans Kindler, conductor of the Washington Symphony Orchestra, is holding a one-man exhibition at the Crillon Gallery.

Mrs. Kindler paints with brilliant pigments, but, unlike many another modern, holds them within bounds, creating an impression at once joyous and

controlled. Her subject matter is as gay as her palette. She gives sketches of flower-accented and tree-shadowed gardens, festive bouquets, sunlit landscapes and studies of her own children, standing knee-deep in tulips, or sober, red-cheeked and fair-haired at the family table, where the cloth is a cheerful yellow.

One of the most interesting of her compositions is her "Portrait of My Children," as she sees them ranged about her table with gay accents of fruit and pottery to complete the decoration.

In "Old Gateway" the artist concentrates upon painting the entrance, curiously slighting the foreground wall and fence, but giving evidence of her ability to handle masonry and bright sunshine.

Two of the canvases deal with religious pageantry. One is "Pardon-Brittany," a sketch of black-clad, white-capped French peasants winding in a long, curving line through the countryside; the other, "Procession St. Vincent," in which Mrs. Kindler shows herself the pupil of Henry McCarter in her treatment of background and sky. The foreground is given to a cathedral garden color accented with blobs of lanterns and banners.

The same festive color spirit is felt in the secular impression, "Market-Senlis," gay with vegetables on market stalls.

Mrs. Kindler is most exuberant in her still-life compositions, playing reserved deep, round, red flower masses of a central motif against light, misty, offspraying in delicate foliage and flowerettes. Strength is thus given charm by infusion of delicacy.

It is interesting to note, also, the difference in texture between the still-life studies of living flowers and the well-composed "Dried Flowers" owned by the Pennsylvania Academy of the Fine Arts, where Mrs. Kindler received her preliminary art training.

Although the figure compositions are less frequent, one finds in addition to the group of children the amusing "Moroccans on Horseback," a peculiarly wooden presentation of merry-go-round figures against outdoor background.

An imaginative portrait of Leopold Stokowski against a Scheherezade background rounds out the exhibition.



Lithograph—Skyrockets, Paris

C. H. Bonte, "Philadelphia Inquirer," Sunday, February 7, 1932

A visit to the Crillon Galleries is an excursion into a realm of art unencumbered by any affectations. The pictures there are by Alice Riddle Kindler, wife of Hans Kindler the 'cellist, and leader of the Washington Symphony Orchestra, and a capital opportunity is provided to study the methods pursued by this unusually gifted woman, who seems to create with such joyous spontaneity. Despite what was said above about the present enthusiasm of Americans for the native scene, Mrs. Kindler seems to be devoted to European and other foreign themes, notably in the neighborhood of Senlis in France, where she and her husband have a house, in that town made famous by Kamroff's

"Coronet," and by the concluding episodes of the World War, if indeed that war can be said to have had a conclusion as yet.

Mrs. Kindler employs a remarkably fresh palette, full of glowing, lively colors, which she combines in happy harmonies, with much solidity of construction in her objects, and realizes visually her inborn sense of what constitutes a good decoration. She has a frank and straightforward outlook upon those portions of life which she chooses to paint, and whether her picture be one embodying only slightly detailed figures of people as in "Market Senlis"; "Procession, St. Vincent," and "Pardon, Brittany," or groups of flowers in seasonal expressions, it is felt that she sees all these things forthrightly.

The exquisite, yet intensely real "Dried Flowers," lent to the present showing by the Pennsylvania Academy of the Fine Arts, is one of her most notable paintings of this sort, and "Flowers Against Shawl" is another of her striking and gorgeously colorful compositions. We see here, too, the wonderful garden of Louis Bromfield, the literary man, as well as a portrait of Leopold Stokowski, sub-titled "Scheherezade," for reasons which will be patent to anyone familiar with the brilliant rendering by Stokowski of that flaming Rimsky-Korsakoff work. "Portrait of My Children" and "Portrait of Helen" likewise have individual charms, and for variety there is "Moroccans on Horseback," two gentlemen of Northern Africa enjoying themselves somewhat sedately on the wooden steeds of a merry-go-round. The fashion in which the white-robed figures and the four horses have been disposed on the canvas, against a backing which does not seem to be especially Oriental; the glory of the pigmentation and the sense of animation which pervades the whole scene, are the elements which, in the aggregate, make this picture one of very lively concern.

THE CORCORAN GALLERY OF ART

WASHINGTON 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

July 10, 1947.

Corcoran Thom, Esq.,
American Security and Trust Company,
Washington, D. C.

Dear Mr. Thom:

I am enclosing herewith copy of a
form letter which we propose to send to
members of the medical profession here in
Washington. They are reported to be, as
a class, unusually prone to support civic
projects such as ours.

Please do not hesitate to make
such suggestions for the improvement of
this letter as you may feel are desirable.

Sincerely yours,


Director.

HWW:AP

July 14, 1947

Hermann W. Williams, Jr., Esquire,
Director,
The Corcoran Gallery of Art,
Washington, D. C.

Dear Mr. Williams:

The enclosed is satisfactory as far as
I am concerned. It should, however, be approved
by Mr. Glover as Chairman of the Membership Com-
mittee.

Yours very truly,

CT:D

COMMITTEES & CHAIRMEN (temporary)

Visual Arts . . . Jack I. Berkman
Music Sophocles Papas
Drama ~~David O. Davis~~
Dance Batya Heller
Radio Sol Panitz
Writing Doris Plonn
Lay J. G. Frain

WASHINGTON ARTS COMMITTEE

821 16th Street, N.W.
Washington, D.C.

June 26, 1947

My dear Mr. Thom:

Several of the leading artists of the Washington metropolitan area have asked us to take up with the authorities of the Corcoran Gallery the problem of space which presents an insuperable problem to them and which has been aggravated by a policy adopted by the Corcoran last year.

The visual artist must have dignified exhibition space or he will continue to starve. The National Gallery of Art is of no assistance in this matter because of its policy of hanging only the work of those painters who have passed to their reward more than twentyfive years ago.

Until last year ^{each} the Corcoran had a very enlightened and humane policy under which ^{local art groups} could exhibit the work of its members for a period of a month, ~~each~~.


Then the policy was adopted of a regional exhibition. The limited space made it possible to hang the work of only a fraction of the artists whereas before all could show their work.))

A further galling condition was the jury system whereby three gallery directors-- not artists as in the former policy -- decided what should be shown.

Among artists this new policy adopted by the Corcoran has aroused them as nothing else could. It has been anathema to them and has deepened their distrust of the gallery and the museum.

We appeal to you to seriously consider whether the Corcoran could not serve the community better by returning to its former policy than by continuing a policy which most enlightened galleries have long since given up.

Sincerely,



J.G. Frain, Chairman,
Community or Lay Committee.

Apt. 309,
705 18th St., N.W.,
Washington 6, D. C.

*to Corcoran
Art Gallery*

Reprinted from

The Washington Post

Letter to the Editor

April 5, 1947

April 12, 1947

April 19, 1947

Belasco Theater

The best bet for a city center for the theater, such as New York City runs, is being overlooked while frantic noises are being made about a 25 million dollar sportspalast.

The old Belasco Theater on Lafayette Square could, with a minimum of money and effort, be restored to its original beauty with a seating capacity of 1000.

With considerable fanfare a year or more ago a definite movement to organize all the art, music and working musicians and artists to plan a city center got underway. What has become of it?

All during the war the Belasco served as the Washington Stage Door Canteen of the American Theater Wing, endearing itself to hundreds of thousands of American servicemen and women from all parts of our country.

What is being done with it now? The Treasury is using it for filing space! What an ignominious end for a glorious history!

There are plans, I understand, to place a great modern Treasury building on its site. But the projected building's location can easily be changed. The possibilities of a truly national theater should not be overlooked.

J. G. FRAIN.

Washington.

Cultural Center

In his letter of April 5, J. G. Frain makes the commendable suggestion that the old Belasco Theater be restored as a cultural center. He also asks what has happened to the movement to organize the artists, working musicians and other professionals in the creative arts for the purpose of planning a city center. Inasmuch as I was active in initiating one of the movements I believe I can answer Mr. Frain and others who are interested, on the basis of that experience.

This particular idea was to organize professional artists, dance groups, dramatic groups and working musicians into a strong "grass-roots" movement for the purpose of providing a cultural center in which the various types of cultural activity could be freely engaged in and encouraged. The first groups that were approached were the local professional art clubs.

Although they evidenced some interest in the beginning, it was soon apparent that they were not prepared to carry the kind of vigorous campaign that would be necessary in order to achieve the purpose. There was also a feeling on the part of many of the artists that results could best be obtained through lay committees and sponsorship by wealthy persons in the community. Although the economic condition of artists in this country has steadily declined in spite of the existence of lay committees, (however well-intentional), and sponsors, the artists as a whole have not yet realized that there may be much that they can do to help themselves. Because of this continued philosophy, the movement toward a strong, independent cultural organization has bogged down with the first groups approached.

However, the idea of dance, dramatic, art and music groups, standing strongly together, and from their own resources organizing a cultural center is fundamentally sound. Such an organization should fire the imagination of the people of Washington. The Treasury Department may continue to use the Belasco Theater for filing space until it is presented with a comprehensive program from a determined coalition of the local cultural groups.

I feel that a cultural center in Washington will remain a pious hope until the professional groups decide to stand on their feet and do the job themselves. The day of "angels" is past.

JACK BERKMAN.

Washington.

Plans Sketched

Arts Center For District Is Discussed

Plans for a community-wide cultural center in Washington were sketched last night by some 30 representatives of the arts here.

Meeting in the library of the parish house of St. John's Episcopal Church, 821 16th st., the group tentatively designated itself Coordinating Committee of the Arts.

The group set as its objective "a city center which will mirror a living democracy where drama, creative dancing, music, painting and work in every field of the arts may be presented."

All agreed the center should be:

(1) A showroom where various community groups could present their productions, and

(2) A workshop to stimulate artists and facilitate fusion of the different art forms.

Frain is Chairman

George Frain, of the East and West Association, was chairman of the meeting. He suggested the Belasco Theater, if it can be leased from the Treasury Department, might serve as the center's home.

Indorsed heartily by the new organization was the proposal it be all-inclusive, racially and religiously.

Projects which initial members suggested the cultural center could develop were:

A repertory theater in Washington.

Community education in the arts.

Production of creative radio programs for presentation over local stations.

Sales promotion of artists' output.

Joint projects by all art groups represented.

Exchange of live art with other cities.

Acting as a tentative steering committee, Frain and Jack Berkman, vice president of the Artist Guild of Washington and member of the Society of Washington Artists, will organize program, membership and location committees, they announced.

Among those representing the arts were: Dance—Batya Heller, Dance Theatre, and Erika Thimey; dramatics—David Campbell, Community Education, Inc.; art—Charles Seymour, curator of the National Gallery of Art; George Thorpe, American Federation of Artists; Leon Berkowitz, Washington Workshop, and Berkman.

Also Mrs. Abel Plenn, authoress: Sol Panitz, formerly with WINX, and Ethel Manning of the Columbia Light Opera Co.

For news of importance
to Washington Artists
- depend on
THE WASHINGTON POST

An announcement

from

THE WASHINGTON ARTS COMMITTEE

To Art, Music, Dance, Drama, Writing groups, etc., and individuals and workers in every field of art as well as interested community groups resident in the metropolitan area of Washington:

Because of the acute need in Washington for a center in which the presentations and exhibitions of the above groups can be adequately presented to every strata of the community, the WASHINGTON ARTS COMMITTEE proposes an organization composed of Washington's working cultural groups and interested community groups.

This organization to be named the WASHINGTON ARTS CENTER ASSOCIATION.

PURPOSE

1. To provide a membership association whereby the mutual interests of Art, Music, Dance, Drama, Writing groups, etc., in the metropolitan area of Washington will be advanced and fostered by:

a. Sharing in the development and use of adequate facilities for the presentation of the work of member groups to the community.

b. Cultivating community participation in and support of the purposes of the ASSOCIATION.

c. To unite the artists in all fields of the arts in the metropolitan area of Washington with other civic and educational agencies for the cultivation and promotion of an integrated program designed to make available contemporary art and literature of outstanding merit, as well as great works of the past, to the schools, community groups and to the people of the community.

d. To realize a long recognized need for the establishment of a municipal center to serve all the arts and to enrich the cultural and educational life of the community.

e. To provide an instrument whereby the friends of the arts may aid and share in the establishment and maintenance of a creative arts center in the nation's capital which would be also a national arts center.

ORGANIZATION

1. It is therefore announced that the WASHINGTON ARTS CENTER ASSOCIATION is to be organized as a non-profit, educational, membership corporation, the members of which shall be the organizations and individual professional and non-professional workers in the arts.

2. There shall be a Board of Representatives of the WASHINGTON ARTS CENTER ASSOCIATION whose membership shall be comprised of one person elected by each art grouping.

a. Each specific group of artists shall by vote of its members elect one person to represent its special interests on a Planning Board. This Board will plan and correlate activities in the center.

b. Unaffiliated members will be given the opportunity for representation on the Planning Boards.

c. All other persons who are not professional or non-professional artists, but who by virtue of their interest in supporting activities of the ASSOCIATION, shall elect by vote among themselves one person to represent their interests on the Board of Representatives as a Lay or Community Committee.

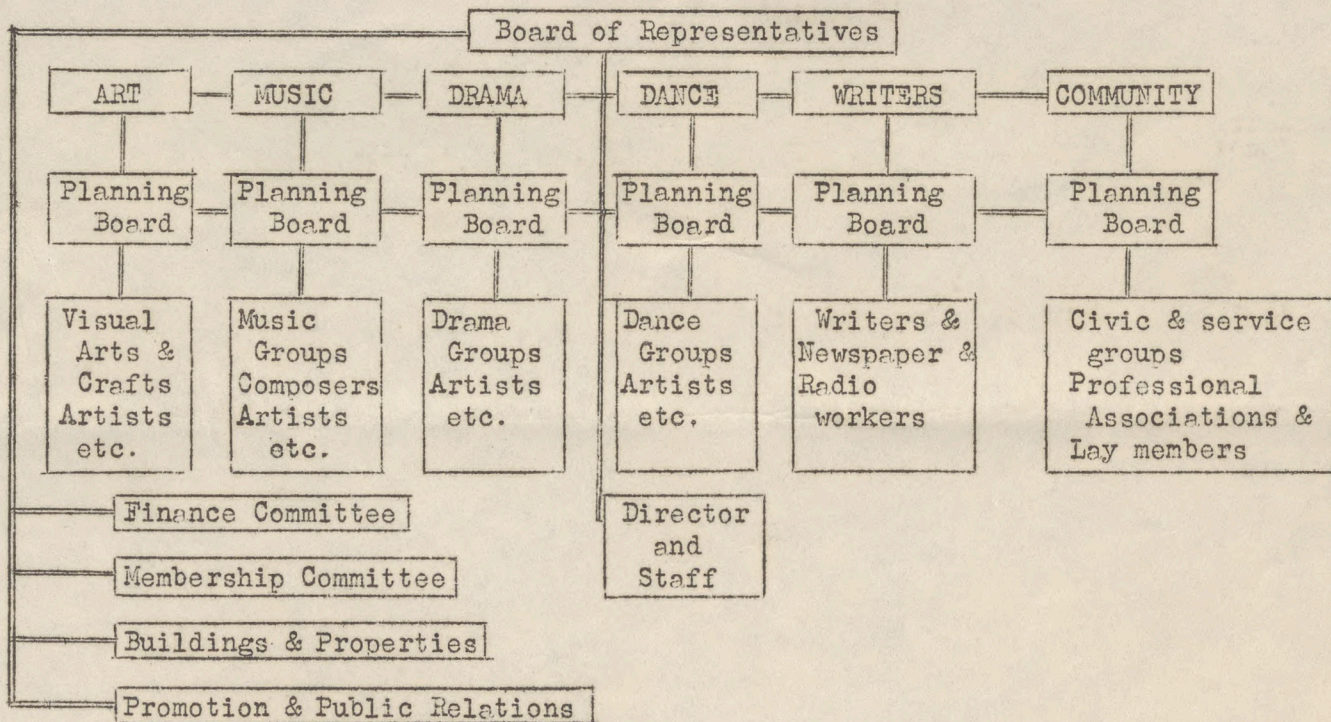
d. All members of the Board of Representatives shall hold a one year term of office.

3. The Board of Representatives shall elect a chairman, secretary, treasurer and such other officers as it may determine to be necessary to properly attend the purposes and activities of the ASSOCIATION.

4. Committees such as Finance, Membership, Buildings and Properties, Promotion and Public Relations, shall be established by the Board of Representatives as the need arises.

5. The Board of Representatives shall employ a Director and authorize a staff therefor at such time as the ASSOCIATION has acquired facilities and properties, and has fully established itself as a permanent institution in the community.

CHART OF ORGANIZATION



Fill this out and return to:

Washington Arts Committee
821 16th St., N. W.
Washington 6, D. C.

Gentlemen: I am interested in the objectives of your committee and can help in the following ways:

Name _____ Address _____ Tel. No. _____ Organization (s) _____

THE CORCORAN GALLERY OF ART

WASHINGTON 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

June 20, 1947

Corcoran Thom, Esq.
American Security & Trust Company
Washington 13, D. C.

Dear Mr. Thom:

By direction of the Board I enclose herewith a copy of the minutes of the Semi-Annual Meeting, held here on June 19, 1947.

Respectfully yours,

H. W. Williams Jr.

Secretary.

HWW/aw
Inc.